

Showing the immense advance in gramophone musical range from 3 octaves in 1920 to 6 octaves in the "Viva-tonal" Columbia of 1927, thus raising the musical range of existing gramophones by a further 50%.

The ONLY 1927 Scientific Gramophone

The *Viva-tonal* Columbia

The ONLY Gramophone that Gives Even Response throughout its ENTIRE Musical Range !

THE success of the new *Viva-tonal* Columbia is beyond question. It has been accepted and acknowledged as the final pronouncement to date in gramophone art. It is an instrument without "ifs" and "buts"—a straightforward triumph in improved reproduction that admits of no argument. That this is so is proved by the immediate, immense, and complete success with which it has met. There is only one NEW gramophone—ONLY one *Viva-tonal* Columbia. Compare it with any other gramophone and LISTEN FOR THE DIFFERENCE !

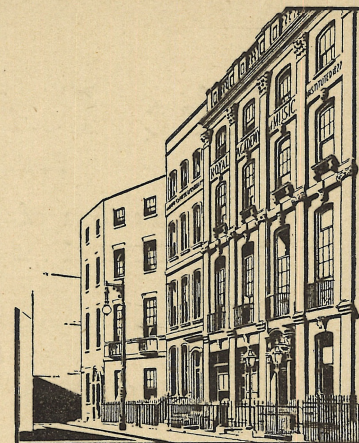
PRICES FROM £4 15s. TO £25

INVITATION We have made arrangements by which Columbia Dealers will honour a Special Invitation Card issued by Columbia entitling the Bearer to a Free Demonstration of the New *Viva-tonal* Columbia WITHOUT OBLIGATION. This Invitation, with ART Catalogue and complete Lists of Records, will be sent post free on mentioning this paper. Address : COLUMBIA, 102-108 Clerkenwell Road, London, E.C. 1.

"Sing unto God."



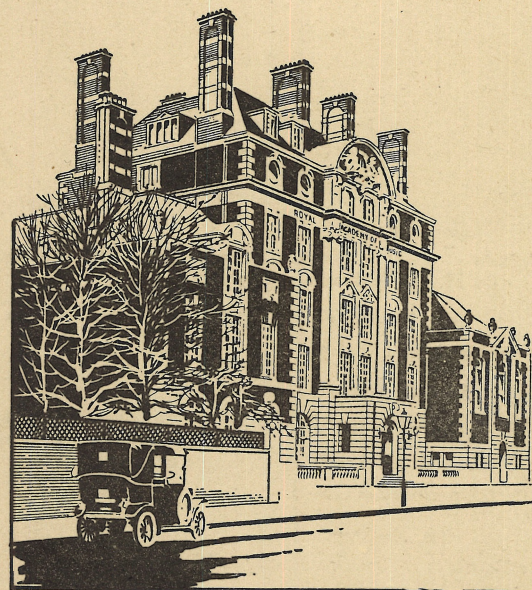
THE R. A. M. CLUB MAGAZINE.



TENTERDEN STREET, 1822.

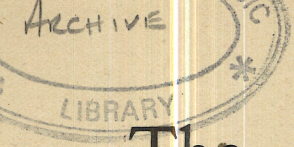
No. 81

June
1928



MARYLEBONE ROAD, 1911.

PRICE - 1/-



The R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
Past Students of the Royal Academy of Music

OFFICERS

President

Sir Henry J. Wood, Mus.D., F.R.A.M., F.R.C.M.,

Vice-Presidents

Mackenzie, Sir Alexander C.	Knott, Mr T. B.
Read, Mr Ernest	Waley, Mr Alfred J.
Walker, Mrs Fred	Wyse, Mr R. C.
Richards, Dr H. W.	Fitch, Mr Hugh
Macpherson, Mr Stewart	

Committee

Carse, Mr Adam	(1926-1928)	Wilson, Miss Mary	(1927-1929)
Driver, Mr F. Percival	"	Booth, Mr John	(1928-1930)
Robjohns, Mr Sydney	"	Nash, Mr Brian	"
Wallace, Mr William	"	Shinn, Dr F. J.	"
Craxton, Mr Harold	(1927-1929)	Soper, Miss Pitt	"
Harrison, Mr Julius	"	Waley, Mr Alfred	(Hon. Treas.)
Thomas, Miss Katie	"	Knott, Mr Thomas B.	(Hon. Sec.)

Auxiliary Committee

Ewing, Miss Marjorie	Fear, Mr Arthur
Fletcher, Miss Nancy	Dance, Mr Dennis
Hibbert, Miss Doris	Hopkins, Mr Douglas
Hulbert, Miss Joan	Jeynes, Capt. A.
Kemp, Miss Jean	Morphy, Alec
Baron, Mr Guy	Green, Miss Dorothy
	(Hon. Asst. Sec.)

Hon. Trustees

Mr Philip Agnew	Sir A. C. Mackenzie
Dr H. W. Richards	

Hon. Treasurer

Mr Alfred Waley

Hon. Secretary

Mr T. B. Knott (*pro tem.*)

Hon. Assistant Secretary

Miss Dorothy Green

Hon. Auditors

Mr Victor Booth	Mr Montague Phillips
-----------------	----------------------

The R.A.M. CLUB MAGAZINE

Edited by J. A. FORSYTH

No. 81 June, 1928

CONTENTS

	PAGE
Editorial Notes and Notions	2
Pen Pictures of Personalities Past and Present: No. 7—Miss Katharine Goodson (portrait). By the Editor	3
The Haydn Quartets. By William Wallace (portrait)	5
Some Depressing Reflections on the Deputy System. By A. Humphrey M. Kempe	8
R.A.M. Dramatic Class	12
100 Years Ago	13
Recent Concerts. By F.	13
R.A.M. Club Reception. By F.	14
Mems. about Members and Others	15
New Music	17
Poem: "Fairy Freights." By Alban Jeynes	17
Notices	19

Editorial Notes and Notions

ATENTION is drawn to the fact that the R.A.M. Club Annual Dinner will be held at the Trocadero Restaurant on Friday, July 20, at 7 for 7.30.

While on the important subject of food, it is a pleasure to record the great success of the complimentary dinner given to Sir Edward German by the R. A. M. Club and the Music Club at the May Fair Hotel on Thursday, March 29. The unanimity of the approval of the King's decision to honour him with a knighthood was strikingly expressed by the Committees of the two Clubs deciding, quite apart from each other, to invite Sir Edward to dine with them, and it was a happy thought of the two institutions to combine forces. Sir Alexander Mackenzie was in the Chair. The charming music by Sir Edward German was provided by Students of the Royal Academy; and I should like to congratulate the three young ladies—Miss Lesley Duff, Miss Freda Townson, and Miss Olive Darby, who sang the Trios for Female Voices.

I am sure I am only voicing the feelings of the members of the R.A.M. Club when I offer Sir Hugh Allen, Director of the Royal College of Music, heartiest congratulations on the honour of the K.C.V.O. recently conferred upon him.

The Operatic Class will give performances of the undermentioned Operas at the New Scala Theatre, Charlotte Street, W.1:

Carmen (Bizet). Monday and Friday, July 9 and 13, at 8 p.m.

Madame Butterfly (Puccini). Tuesday and Thursday, July 10 and 12, at 8 p.m., and Saturday, July 14, at 2.30 p.m.

The Mastersingers (Wagner). Wednesday and Saturday, July 11 and 14, at 7 p.m.

My victim of Pen Pictures of Personalities Past and Present in this issue is Miss Katharine Goodson, the well-known pianist. I take the opportunity of thanking her in this column for her kindly reception. The press interviewer and the dentist are closely related—they generally wish to extract something, and as a rule are successful, with which the unfortunate victim is loath to part. Miss Goodson bore the operation with remarkable courage, and will, I trust, soon recover from its effects.

Any articles of general interest from our readers and their friends will always be warmly welcomed and receive every consideration. Such articles should be addressed to the Editor, Royal Academy of Music, Marylebone Road, N.W.1.

Pen Pictures of Personalities Past & Present

BY THE EDITOR

No. 7

MISS KATHARINE GOODSON

KATHARINE GOODSON may be quite truly described as a world's pianist. She plays everywhere—Europe, America, Australia, and, when she is not touring, in England. As may be imagined, she is a busy woman, and has not much time to waste on that present-day pest, the newspaper interviewer, and so I account myself lucky that a meeting was arranged at the Wigmore Hall—a sort of half-way house of call for both of us. Miss Goodson is very pleasant to meet. I make this personal remark purposely, for she even tried to make me believe that she enjoyed the interview, and that considerably eased my task.

Interviewing is not as easy as it would seem. Famous artists are popularly supposed to bask in the limelight of publicity; my experience is that they have nothing to say when they come up against a straightforward question—indeed, all they do is to shrug their shoulders, and in the case of the women, try to look shy. I elicited from Miss Goodson that she had never been saved from drowning by a heroic young man in immaculate flannels, nor had she saved anybody at the risk of her own life. She has not even had her jewels stolen while in the railway train. But she saved my life when she told me her house had been burgled twice in twelve months. I felt very sorry for her, and told her so, but inwardly rejoiced, for one burglary is a mere bagatelle from the press point of view, but two in one year is unique, something almost unheard of, and well worth recording from the interviewer's standpoint.

Miss Goodson has had many wonderful experiences in her career as a famous pianist, far too many to recount in this little pen picture. Perhaps one of the most interesting, and certainly most charming, was her visit to Budapest last year, when she went to play at Dr Ernst von Dohnanyi's jubilee. Two life-sized medals were coined to commemorate the anniversary of Dr von Dohnanyi's fiftieth birthday and the thirtieth of his musical career. One has been placed in the portrait collection of great Hungarian Masters and Authors in the Royal Hungarian National Museum, the other



MISS KATHARINE GOODSON F.R.A.M.

has been set in the panelling of Dohnanyi's study. And Miss Goodson was honoured by the Committee sending her a reduced copy of this life-sized medal. And the gift was accompanied by these words: 'Please to accept it as a token of the Hungarian admirers of your fine musical taste and perfect piano playing—and please to keep it as a souvenir reminding you of the 6th of February 1928, and the concert of our Philharmonic Society—you playing Brahms' D moll Concerto and Ernst von Dohnanyi conducting the orchestra. All having heard you playing will cherish the reminiscences of February 5th, 6th, and 8th, and recollect with pleasure your congenial and masterly interpretation of Brahms' monumental work and Chopin's musical poems.'

America, too, is not behindhand in its appreciation of Miss Goodson's art, as witness the following paean of praise from the *Detroit Saturday Night*: 'She stands easily at the head of living women pianists. The grace of Zeisler, the dynamic control and tremendous force of Carreno unite in her, both transfused by the luminous purity and refinement of a genius, which not merely apprehends and translates a composer, but adds the fragrance of a charming personality to his flowers of thought.'

May I add that Miss Katharine Goodson F.R.A.M., has added lustre to the already long record of successes achieved by students of the Royal Academy of Music.

The Haydn Quartets

By WILLIAM WALLACE

ON MOST Thursday afternoons during the Michaelmas and Lent Terms, the Students of the R.A.M. and privileged lovers of chamber music have enjoyed a unique experience, which was continued to June 28th, when the final concert was held.

For the first time in England the enterprise has been conceived of performing the whole of Haydn's Quartets, and by the end of the Midsummer Term each of the ninety-four, including the 'Seven Last Words', though not written in the first instance as a quartet, will have been heard.

The undertaking has been little short of stupendous. Three quartets had to be studied and prepared weekly without repetition of any. Those who are familiar with an early edition of a Haydn Quartet, with its almost negligible, even indifferent, indications of

phrasing, nuance and bowing, must have been struck at these concerts by the clarity, the variety of expression, and the delicious surprises which turned what might have been a laboured and pedestrian performance into a radiant joyousness.

Under the magic hand of that supreme artist, Lionel Tertis, Haydn was revealed, not as a plodding craftsman writing to order, but as a master who, through the interpretation of genius, became transformed into a human personality, with vivid touches of melody, melancholy and infectious humour.

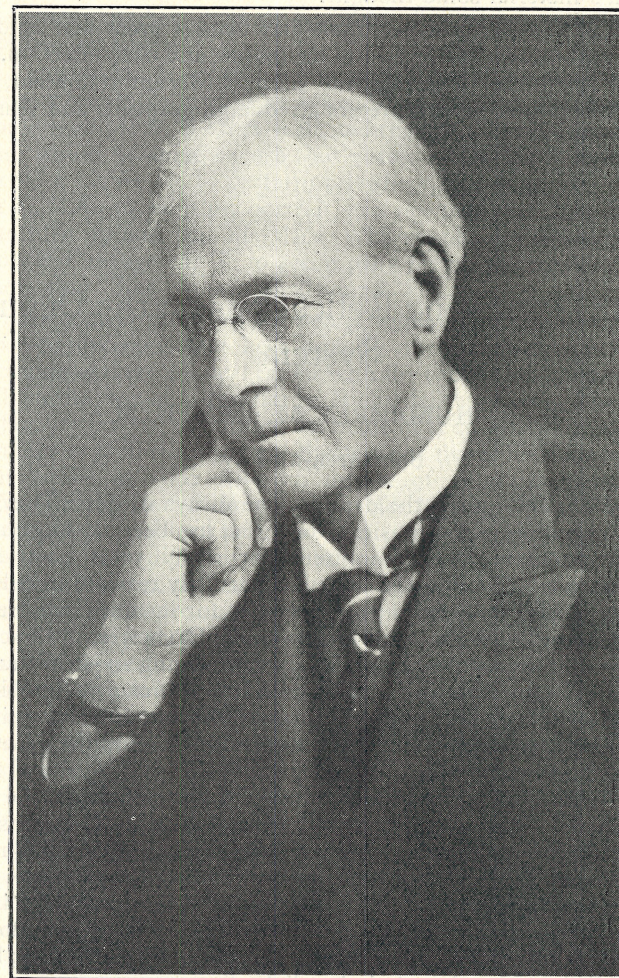
The immensity of the task of Tertis in editing the quartets, in giving points to the smallest detail, could be appreciated only by those who, score in hand, realized how much he had extracted from some apparently 'filling-in' part, or how much he had emphasized the happiness of the unexpected when Haydn, with one eye half-closed, chose to parody himself and shock and amuse his audience.

If Haydn was fortunate in his editor, the presiding genius was well-served in his interpreters. Here was ensemble playing to perfection, and each member of the quartet was convinced that it was truly an ensemble and not a display of individuality. Therefore it is well that their names be recorded, as a tribute to Haydn and Tertis, to their artistry and powers of endurance.

With Phyllis MacDonald as leader, Adna Ryerson as second violin, Winifred Copperwheat with the viola, and Joan Mulholland as 'cello, there must have been some good fairy present to encourage them in their all but superhuman task. Thursday after Thursday they have been taking Haydn in their stride, as it were, and no one but themselves can tell of the hours of preparation passed, week by week, before they addressed themselves to a feat which has no parallel in the history of English music.

This is no place to discuss aspects of technique—to do so would be an impertinence; but it is right and fitting to congratulate the four young people on their modest, unselfish, and untiring devotion through which they have won an outstanding position.

One cannot forget the dainty ripples of sound, the sparkle of grace notes, the solid maid-of-all-work that asserted itself so well above its station and proved itself so, the rivalry and forbearance when viola and 'cello exchanged looks. Who shall say that there was not something freakish in playing a fugal movement prestissimo and pianissimo throughout till the closing bars? It was a brilliant flash of insight: it was exactly right: the strings whispering and chuckling over a secret not for profane ears. To the music reference need not be made except in general terms. The harmony



WILLIAM WALLACE

of the day that was fashionable yielded, as quartet followed quartet, to a freedom that may have repelled the tonic-and-dominantists, while here and there are hints that a later composer had given Haydn's material some thought.

Over all the performance there has been a great and abiding spirit, enthusiasm, perfection of technique, and deep affection. To Lionel Tertis, the 'onlie begetter' of this lordly entertainment, and to his distinguished interpreters are due all gratitude and thanks.

Some Depressing Reflections on the Deputy System

By A. HUMPHREY M. KEMPE, M.A.

BARRISTER-AT-LAW

LIKE THE poor, the deputies are always with us. They are a problem of the musical world that has been the bugbear of conductors and committees for many years past. Any attempt to try and alter the system has usually resulted in failure, although there have been exceptions, as for instance, Sir Henry Wood's stand with the New Queen's Hall Orchestra; in the case, however, of the average Choral Society engaging an orchestra for its concerts, the difficulties have proved almost insurmountable.

What is the crux of the whole situation? What exactly is meant by the Deputy System? Briefly, these two words sum up the situation in which, when one man is engaged to play at a rehearsal and concert, he sends someone else to take his place, either at the one or the other. Orchestral Concerts undoubtedly must be expensive, and undoubtedly the economic situation is very difficult. Choral Societies are hard put to it to make any concert pay its way, but naturally wish to give the best performance they can, and yet keep their expenses down to a reasonable figure. The fees payable to the individual members of the band may not, perhaps, be large; but, multiplied out by the whole band the figure soon grows to one which few societies can face with equanimity; if, indeed, at all.

Most orchestral players, on the other hand, are not in a position of affluence, and, therefore, human nature being what it is, they naturally wish to "make hay while the sun shines." But even though

his pay be low, is it right morally and legally that a player should contract to do a job and then send a substitute, who may be far inferior in the quality of his performance. As the result of a series of sub-deputising, it has even been known for a player, whose subsequent higher paid engagement has fallen through, to deputise for himself.

If I engage Mr A., an eminent surgeon, to perform an operation, I expect him to do it, if he agrees so to do, and I do not see why he should send Mr B. If Mr A. is ill, and the operation is urgent, then there would be some excuse; but surely not if Mr A. is merely offered a higher fee to perform elsewhere. Similarly, if I engage Mr X, R.A., to paint my portrait, it is not the same thing for Mr Y to turn up and take his place. Why should not the same rule apply if I engage Mr T. to accompany me on the trumpet when I next sing 'The trumpet shall sound'?

Unfortunately the legal position is vague. There seem to be no reported decisions that bear directly on this matter, and such decisions as there are deal rather with the theatre than the concert hall. In the case of *Glinseretti v. Rickards*, reported in *The Times* of January 6 1907, a contract was made in 1899 with a 'troupe' of acrobats to perform at various theatres and music halls for twenty-four weeks in 1902 with an option of re-engagement. The defendant repudiated the contract since he said that the original troupe had been broken up in 1901, and consequently, as the personnel was different, the contract was invalid. The jury thought otherwise and awarded £500 damages. The arguments in this case were interesting, and it is a pity that the matter was not settled entirely on the lines of questions asked by judges in the Court of Appeal, who upheld the Court of first instance. Lord Justice Fletcher Moulton said: 'If there was a contract that the Moore and Burgess Minstrels should perform at a certain place, would you have expected the same performers as when the contract was made?' The defending counsel replied that the principal performers ought to be the same. 'Then,' went on the same judge, 'take the case of a Queen's Hall orchestra. Would you in a similar case expect it to be composed of the same musicians?' The matter was then dropped on counsel suggesting it would depend on the status of the particular musicians. Mr Strong in his book on Dramatic Law expresses the opinion that it could hardly be alleged that a contract to engage the Queen's Hall Orchestra could be terminated because some insignificant members of the orchestra had died in the meantime or were unable to perform. This opinion is open to argument, because to anyone with an ear for orchestral colour the reply might be made that no member (except possibly one at a back desk in the strings) is an insignificant member.

Take the case of a professional string quartet. Can it really be said that one member is more insignificant than any other? In the case of the 'Three Harvey Boys' in *Harvey v. Tivoli, Manchester (Limited)* in 1906, it was held that contracts had been made personally with each member of the troupe and that the death of one of the troupe cancelled the contract. It might be argued that this case is more analogous to a string quartet than an orchestra. But is there any real difference in principle? In an orchestra, each man has his job to do, and you engage the man who, in your judgment, is the best one to do it. Should he *agree* to play, then he *should* play, unless both the contracting parties agree to release him.

Another very important, if not more important, point is that the same musicians should attend both the rehearsal and the concert. Even the rank and file play often enough to put up some sort of a performance, but orchestral work is largely team work, and no real ensemble can be obtained if the players meet for the first time at the concert. What sort of a performance would a lot of individual first-class footballers put up against a team of players who, though perhaps second-class individuality, had played together for some seasons?

One of the chief difficulties seems to be that contracts are made between the party engaging the band and a definite orchestra, usually one with a well-known name. The public, however, never know what the orchestra really consists of. It may have enough players on its roll to supply several orchestras at once; in fact, this seems to be the case with at least one well-known London Orchestra, which has been billed in three different places in one night.

The contract should, therefore, be made in each case not with the orchestra, but with its members—Smith, Jones, and Brown (if, indeed, you can get them to sign a contract at all). Suppose, however, that having engaged your orchestra for your concert in which you particularly want Mr X to lead, you hear a rumour that since engaging to play for you Mr X. has been offered a higher fee to play in the local Opera House that night. What can you do? Well, after having decided, for the sacred cause of better music, to throw good money after bad, you can apply to the Courts for an injunction; that is to say, that if you can persuade the Court that a flagrant injustice is being done to you, the judge will order a policeman to stop Mr X playing anywhere but at your concert. He cannot compel Mr X. to play for you. In the words of the Preacher: 'You can take a horse to the water, but you cannot make him drink.' The Courts, as the saying goes, will not decree specific performance of contracts for personal service. But it must be noted that there must be a '*not*' in the contract. A negative stipulation is not implied in a contract for personal services; it

must be definitely put in (*Whitwood Chemical Co. v. Hardman*, 1891, 2 Ch. 416; see also the Judge's remarks in *Mapleson v. Bentham*). This has been laid down in the case of *Lumly v. Wagner*, where Mr Lumly, lessee of His Majesty's Theatre, obtained an injunction against Mlle. Johanna Wagner to restrain her from singing at Covent Garden for Mr Gye, since she had agreed not to sing anywhere else, and Mr Gye was tempting her with a higher fee.

It must further be remembered that the Court will not grant an injunction unless the resulting injury would be so serious as to cause irreparable damage. If damages are ascertainable, then the Court will grant them, and not the injunction, but, of course, it is often exceedingly hard to assess the damage. If M. Chaliapin, having engaged to sing at the Albert Hall, suddenly proposed to sing at the same date and time, for a higher fee, at the Queen's Hall, the damage would be considerably greater than if the performer was the leading tenor of Little Muddletown, who forsook the Town Hall for the local cinema. The point is well brought out in *Mapleson v. Bentham* where in 1870 the plaintiff engaged the defendant to sing in his opera as 'first tenor absolute', beginning in the grand season in London and going for a couple of years. At the end of the "grand" season the defendant sang at various places outside London, and the plaintiff applied for an injunction, but as he could prove no great damage the injunction was refused. It should be noted that the Court will not grant an injunction which will not necessarily confer any *real* benefit on the plaintiff; whilst it may substantially damage the person against whom it was granted. [*Palace Theatre Ltd. v. Clensy* (1909) 26. T.L.R. 28.]

Your main difficulty all along is, therefore, an old one, namely, the impossibility of compelling anyone to give personal services. If you have a great deal of free time and can go round and bargain with every member of your proposed band, and get him to agree to play at your concert, *and* at all your rehearsals, all the law will do to help you is to restrain each player from playing anywhere else. If you then sue any defaulter you will probably lose on your costs what you gain on your damages, and the player will probably not play for you in future, which, if he is a first-class player, would decidedly be a pity.

Write, then, to the best orchestral organization you know, set out *seriatim* the men you wish to play for you, and hope for the best. If there is not much going on at the time you may be lucky; if there is, you will probably be in the soup! In any event, put the names of the players on the programme and then, if anything goes wrong, those who ought to be there may find their prestige waning.

Reflect that after all even for their *own* concerts, for the glory of their own name, the members of many of the big orchestras have to be tied down by legal documents, because they cannot trust their fellows not to send deputies.

R.A.M. Dramatic Class

AN INTERESTING series of performances took place on March 19, 20, 21, and 22, with a matinée on March 24, when the students of the Dramatic Class presented Sheridan's *School for Scandal* in the Duke's Rehearsal Theatre.

The performance which the writer witnessed was the one on the 19th, and was the best students' performance of a play on this scale that he remembers having seen. This might well be expected since the direction was in the skilful hands of Mr A. Acton-Bond, Hon. R.A.M.

The comedy was played in curtains which necessitated Charles Surface bringing in 'his Ancestors' for Sir Oliver's inspection, but the various settings were, nevertheless, cleverly managed, and the first night ran without a hitch, showing that careful stage management is amongst the other accomplishments of the Dramatic Class.

The programme gave evidence of the difficulties that must have been experienced in casting, since not only were there some two dozen characters to provide for, but three distinct casts played in the various performances, one cast being entirely female. With so many to choose from it would be invidious to single out from so many names any particular person for special mention, but Norah Lynch as 'Lady Teazle' and the two 'Surfaces' of Geoffrey Davies and Alexander Morphy call for special attention, more especially because they gave the impression of having had a life-long acquaintance with the modes and manners of that period, rather than being members of the present generation in fancy dress.

The general impression carried away is that the most useful feature of the Dramatic Class is the poise and carriage which it gives to its members. Many singers and other performers at the Academy concerts might well take to heart such a lesson in good platform presence and deportment.

100 Years Ago

The following interesting paragraph has been taken from the *Evening Standard* of one hundred years ago:

EVENING STANDARD.

Price 7d.

June 14 1828.

No. 336.

'The King gave a dress party in his palace at St James, on which occasion he was pleased to command the attendance of the students of the Royal Academy of Music in order to perform a concert. They were headed by Dr Crotch and Dr Attwood, and included 23 ladies and 30 gentlemen. Those who had won medals wore them on the present occasion. These medals had on one side a bust of Apollo and on the other the student's name. The King was dressed in the regimentals of the Royal Horse Guards, and wore the insignia of four Orders.'

[King George IV is referred to above. Dr Crotch and Dr Attwood were both famous as composers of Church music.]

Recent Concerts

The Orchestral Concerts of the Royal Academy have taken a definite place of their own in the musical events of London, and very rightly so. Sir Henry Wood has brought the orchestral playing up to such a high pitch of excellence, that more than one prominent critic now attends, not in the ordinary course of the day's curriculum, but for individual pleasure. Moreover, when orchestral performances nowadays are few and far between in the summer months in London, the R.A.M. concerts come as a positive boon and blessing to music lovers. The concert at the Queen's Hall on Tuesday afternoon, June 12, was especially interesting and satisfying. The programme began with a fine performance of Elgar's Introduction and Allegro for Strings, and it is no exaggeration to say that the rendering was quite up to the best professional standard. The solo quartet of young ladies—Phyllis MacDonald (first violin), Adna Ryerson (second violin), Winifred Copperwheat (viola), and Joan Mulholland (violoncello) may be congratulated on their share in the good work. By the smile on Mr Lionel Tertis's face, he too was satisfied and pleased. Sir Henry Wood conducted. Another item of interest was Eric Brough's Symphony in D minor,

which he conducted himself. It is in one movement, and, to use a hackneyed phrase, shows promise. Like so many youthful works, it is reminiscent and long, but when the composer has learned the trick of knitting his ideas more closely together he will quite likely produce something worth while. Mr Edgar Elmes sang in highly creditable fashion Hans Sachs' 'Monologue', and his appearance in *The Mastersingers* at the New Scala Theatre during the Opera Week in July will be awaited with interest. He is a pupil of that veteran Wagnerian singer Mr Thomas Meux. Otto Ernst should make a good conductor one of these days. He obtained a really excellent rendering of Berlioz's Overture, 'Benvenuto Cellini'.

An enthusiastic audience filled the Aeolian Hall on Friday, June 15, when the Virtuoso String Quartet (Miss Marjorie Hayward, Messrs. Raymond Jeremy, Edwin Virgo, and Cedric Sharpe) assisted by Miss Harriet Cohen (pianoforte) and Mr E. A. Chapman (French Horn) gave a concert, the proceeds of which have been allocated to the Students' Aid Fund. It was an all-British and an all-Academy night, the programme consisting of three works by J. B. McEwen, Arnold Bax, and York Bowen respectively. The new quartet in C minor for Strings by McEwen was heard for the first time, and incidentally was broadcast. It is a very pleasing work, musicianly and melodious, a somewhat rare combination in these days, and it should take a permanent place in the repertoire of chamber music players. Having to go to the Budapest Orchestral Concert, I was unfortunately prevented from hearing the Bax and Bowen works, but a friend tells me that they were both performed excellently well, and greatly appreciated by the audience.

F.

Budapest Philharmonic Orchestra at the R.A.M. Club Reception

Saturday, June 16, was a red-letter night in the annals of the R.A.M. Club. Dr Ernst von Dohnanyi was the guest of honour, and accompanying him were the Budapest Philharmonic Orchestra—110 members. Dr Franz von Szeklyhidy (first tenor at the Royal Opera, Budapest), Mr Emil Telmányi (violinist), and Mr Otto Berg (Conductor, Royal Opera, Budapest). It is unnecessary to say that the Duke's Hall was filled to its utmost limits, and the enthusiasm of the members as well as the guests themselves, was

most exhilarating. The programme was as follows: Overture Leonora No. 3, conducted by Dr von Dohnanyi; 'Ruralia Hungarica', a suite by Dohnanyi, played by Mr Telmányi and Dr Dohnanyi at the piano. This Suite has also been arranged for orchestra, and it was played with quite extraordinary success at the Queen's Hall on the previous night. Dr von Szeklyhidy sang a number of songs. Dr Dohnanyi then played the pianoforte part of his own delightful Variations on a Nursery Song, and Mr Berg conducted the Orchestra. The last item was Liszt's Rhapsody No. 1, conducted by Dr von Dohnanyi, but so great and so insistent was the applause, that as an encore the orchestra played the famous Rakoczy March from Berlioz's *Faust*. It was an evening of complete enjoyment. The guests were received by Miss Katharine Goodson, F.R.A.M., and at the end she thanked the visitors in a graceful little speech, and her thanks were seconded by Dr McEwen.

F.

Mems. about Members and Others

(The following items are communicated to the Editor, and it must be understood *that he accepts no responsibility.*)

Mr Frederick Moore has acted as adjudicator at the following musical Festivals: Carshalton, Westminster, Stratford, Ealing, Beckenham, Folkestone (Kent Festival).

Mr Moore leaves for South Africa on July 13, and is due back in London on Monday, October 1 next.

The adjudicators at the Hastings Musical Festival included Dr Stanley Marchant, Messrs. Welton Hickin, Marcus Thomson, and Rowsby Woof.

Miss Eleanor Coward concluded on March 23 last her twenty-fifth season as Conductor of the Hull Ladies' Musical Union. The Society has grown from small beginnings until there is now a waiting list for members.

Mr Leslie Regan conducted the Dulwich Philharmonic Society on Saturday, March 17, at the Crystal Palace, where the following works were performed:

The Dream of Gerontius	...	<i>Elgar</i>
Overture, 'Coriolanus'	...	<i>Beethoven</i>
'Benedictus'	<i>A. C. Mackenzie</i>

Mr H. J. Timothy, F.R.C.O., A.R.A.M., has given organ recitals at the Church of St Vedast Foster on the following dates: February 27, April 2, April 23, May 14, May 21.

Miss Jacqueline Townsend won the *Daily News* Scholarship of £100 at the London Musical Festival at the Central Hall. Miss Townsend is a pupil of Mr Harold Craxton.

At the same Festival the fifty-guinea Challenge Cup presented by the Federation of British Music Industries for the best performance at the Festival, which had 12,000 competitors, was won by Miss Margaret Good, also a pianist, and a pupil of Miss McEwan. Miss Good also won the gold medal for piano solo, and was complimented by the adjudicator, Mr Harold Craxton, on her playing.

Mr Roy Henderson has sung three times at the Royal Opera, Covent Garden, this season, and will sustain the role of Geronimo in 'The Secret Marriage' by Cimarosa at the Court Theatre from June 25 to July 7 inclusive.

Miss Alice Barklie gave organ recitals at St Michael's, Bognor, and Christ Church, Victoria Street, London, S.W., on March 11 and May 11 respectively.

The engagement is announced between Dennis, elder son of Mr and Mrs S. H. Marlow, of Whitchurch Canoncorum, Dorset, and Kathleen, elder daughter of the late Rowland Hurran and Mrs Hurran, of 5 Alleyn Road, Dulwich.—*Times*.

Mr Tobias Matthay, by a plébiscite vote of the readers of the New York *Musical Observer* has been acclaimed to be one of 'the Ten Foremost Pioneers in Piano Pedagogy since Clementi', the 'big ten' selected being, in chronological order: Clementi, Cramer, Wieck, Czerny, Chopin, Liszt, Deppe, Mason, Leschetizky and Matthay—the only living representative.

Mr Dennis Dance gave a very successful recital for two pianoforte music on March 24 at the Court House, Marylebone. His colleague was Miss Joan Davies.

Miss Vivian Langrish and Mr B. McCara Symons gave a most successful recital for two pianofortes at the Old Palace, Bromley, on May 17.

New Music

HICKIN, WELTON—

Three Miniature Dances for Pianoforte

Oxford University Press

MACPHERSON, STEWART—

Studies in the Art of Counterpoint (including Double Counterpoint and Canon and Fugue)

Joseph Williams Ltd.

Fairy Freights

O Dearest One! come out to me,
The ships are on the tide;
O Fairest One! come out to me,
The harbour bar is wide.

* * * * *

The streaming moon lights up the wave,
And starlets fall in showers,
And frightened fishes scurry down
To deep sea-weedy bowers.

And from the fleecy decks we'll dream
Of nights beyond the beach,
Where glow-worms gleam in hedgerows damp,
And little owlets screech;

The daisies all are folded up,
And fairies dust their covers,
And tiny elfmen dance and sing
Round unsuspecting lovers;—

Where queenliest Mab skims o'er the dew,
Leaving the scent of roses,
And hunch-backed gnomes go tumbling down—
Long eared—with crooked noses.

And then, when we're ashore once more,
We'll dream of marine states,
With sea nymphs sailing boats of shell,
With stardust for their freights;

And little strips of frozen spray
For masts, and pearly sails,
And rigging of sea spiders' web—
Frail oars of fishes' tails.

And we will dream of Poseidon
On his deep and lonely throne,
With all his hair a tangled mass,
And all his heart a stone;

While lolling in his outer halls
Mermaidens full of grace,
And little sardine page boys,
And butler soles and plaice!

* * * * *

O Dearest One! come out to me,
The ships ride on the tide,
The starlets fall in showers still—
The harbour bar is wide.

Alban Feynes

Notices

1—'The R.A.M. Club Magazine' is published three times a year and is sent gratis to all members on the roll.

2—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3—New Publications by members are chronicled but not reviewed.

4—All items for insertion should be sent to the Editor of 'The R. A.M. Club Magazine', Royal Academy of Music, York Gate, N.W. 1.

The Committee beg to intimate that ex-Student Members who desire to receive invitations to the Students' Meetings should notify the same to Mr H. L. Southgate, at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.



The WEBER PIANO

(BRITISH MANUFACTURE)

Recognised by artists, musicians, and teachers as one of the world's great pianos, the Weber Piano forms part of the permanent musical equipment of the following schools and colleges:—

Royal Academy of Music; Royal College of Music; Graham Street School of Music; London Academy of Music; Marlboro' College; Harrow School; Sherborne School; Oundle School; Berkhamstead School; Princess Helena College; Northwood College; Huyton College; Arnold High School, Rugby; Ivy House School, Wimbledon; Gresham School, Holt; Hampstead Conservatoire of Music.

We have devised a special system of payments whereby it is now possible for every school to have a 'Weber' Piano. The fullest value allowed on your present piano. Special quotations for complete exchange of all the pianos now in use in any educational establishment.

Write for catalogue and particulars to The Educational Director:—

THE AEOLIAN COMPANY LTD.
AEOLIAN HALL, NEW BOND STREET, W.1